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# BARNARD

## Alumnae Monthly

THE  
ENTERTAINMENT  
FIELD



April  
1952

**Meet**

**Irita Van Doren**

**of the**

**New York Herald Tribune**

**SHE MAKES THE WORLD OF BETTER BOOKS YOURS EVERY SUNDAY**



*What Mrs. Van Doren Believes*

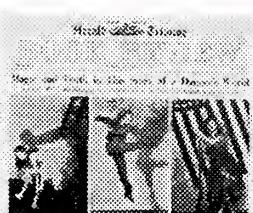
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NEW YORK  
**Herald Tribune**

**BOOK REVIEW**



# THE BARNARD ALUMNAE MONTHLY

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## People in This Issue:

Cover girls Marjory Schulhoff, Margaret Lamond and Patricia Circelli, all freshmen, dance in the 1952 Greek Games dedicated to Apollo, god of the sun.



Rosemary Casey '26, author of the Broadway hit *The Velvet Glove* and alumnae trustee at Barnard, lives in Pittsburgh and is active in community theatre work. (See page 2)

Gertrude Rosenstein '48, executive assistant to the General Manager of the N. Y. C. Ballet does everything from writing the playbills to making out the salary checks for ballerinas. (See page 4)

Ruth Margaretten Bilenker '46 played Othello to Leora Dana's Iago. (The editor was Desdemona) all in Italian as a project in the late Prof. Teresa Carbonara's language course. Upon graduation, Ruth received an M.A. at Columbia in audio-visual education and spent three years editing educational films. Married to a chemist, she has a daughter Susan, 1½ years old. (See page 6)

Joy Sentner Armour '48 was program assistant at NBC-TV after graduation and then turned to writing radio and television commercials. In Washington, D. C. with her intern husband, she is film supervisor for the office of the Quartermaster General in the U. S. Army. (See page 15)

Pat Evers '46 is "Teen Talk" columnist for the *World Telegram and Sun*. She recently took time off to marry Thomas V. Glendon but is now back at her desk writing daily columns about the mysterious teen. (See page 16)

Nona Balakian '42 is a member of the editorial staff of the *New York Times Book Review* and classmate of the young novelist Sigrid de Lima '42 whose recent novel *The Swift Cloud*, published by Scribner's, drew such reviews as that of Charles Poore of the *Times* who called her "A credit to your generation." (See page 18)

### Picture Credits

*Manny Warman*: Cover pix, Wigs and Cues, Model UN, 1950 Greek Games, alumnae council, movie rehearsal; *Glidden*: Sigrid de Lima; *Eleanor Jennings*: Brooklyn Club picnic; *Bob Golby*: Dana in Chaillot; *Guy Gillette*: The Happy Time; *John Swope*: Point of No Return; *NBC*: The Goldbergs; *White Studio*: Mac-Mahon; *Melton-Pippin*: Ballet pix; *A. F. Sozio*: 1940 Greek Games.

## CONTENTS

<b>The Living Theatre</b> . . . . .	<b>2</b>
Rosemary Casey '26	
<b>Birth of a Ballet</b> . . . . .	<b>4</b>
Gertrude Rosenstein '48	
<b>Behind the Footlights</b> . . . . .	<b>6</b>
Ruth Margaretten Bilenker '46	
<b>Barnard-NBC Workshop</b> . . . . .	<b>8</b>
Inez Nelbach '47 with Marion Bell '51	
<b>The New Alumnae Council</b> . . . . .	<b>10</b>
<b>Fifty Years of Greek Games</b> . . . . .	<b>12</b>
<b>Theatrical Shop Talk</b> . . . . .	<b>14</b>
Pat Herman '53	
<b>TV Gold Rush</b> . . . . .	<b>15</b>
Joy Sentner Armour '48	
<b>The Terrible Teens</b> . . . . .	<b>16</b>
Pat Evers '46	
<b>Sigrid de Lima '42</b> . . . . .	<b>18</b>
Interview by Nona Balakian '42	
<b>News in Review</b> . . . . .	<b>19</b>
<b>Barnard Club Profile</b> . . . . .	<b>20</b>
Elizabeth Simpson '35	
<b>Club News</b> . . . . .	<b>21</b>
<b>Class News</b> . . . . .	<b>22</b>
<b>From the Editor's Notebook</b> . . . . .	<b>inside back cover</b>
<b>Spring Calendar</b> . . . . .	<b>outside back cover</b>

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"The Living Theatre" on campus: Wigs and Cues presents Garcia-Lorca's "Blood Wedding." Left to right: Marion Magid '53 as the Mother, Adolphus J. Sweet, instructor in English at Barnard as Leonardo, Geoffry Gates Brown, Columbia College senior, as the bridegroom and Catherine Rozendaal '53 as the bride.

# THE LIVING THEATRE

*by* Rosemary Casey '26

SEVERAL years ago a successful and highly intelligent actor, who had just seen television for the first time, assured me that the legitimate theatre would be dead within two years. His theory was that radio and talking pictures had almost killed it, and that television, which would bring talking pictures into the home, would give it the coup de grace.

Today the legitimate theatre is not only still alive, but actually seems to have a stronger pulse and a better hemoglobin. Of the twenty-five plays now current on Broadway, twenty-three are making handsome weekly profits, and several of them are attracting as many standees at each performance as the fire laws

will permit. Twenty-four plays are on tour, or are being tried out in road towns, and of these sixteen are playing to near capacity.

This bright picture excludes certain statistics of a more somber nature. It doesn't list the number of plays that have failed on Broadway or on the road since the beginning of this season. But it does demonstrate that my intelligent actor was in error.

I think that his pessimism was rooted in a trait not common to Equity members, an excess of professional modesty. It simply did not occur to him that what would keep the theatre alive, what has always kept it alive, is the art of acting.

And that art cannot achieve its full expression except in the physical presence of a whole audience. The radio, talking pictures, and television give us shadows and sounds that are reminiscent of the art, but they are not adequate substitutes. The actor cannot really act unless he is in physical contact with his audience, ready to change his tempo and his attack from performance to performance, as the temper of his audience changes. And audiences, although they enjoy many elements of the various canned entertainments, are intelligent enough to know that for the special enjoyment of acting they must go to a theatre.

During the early thirties, in the

depth of the depression, the number of people who did actually go to the theatre dwindled from month to month. Broadway was in a bad state, and the road was dead. Or so it seemed until Katharine Cornell, with imperious courage, marched across the country in 1933 in a triumphant tour that took her to two hundred and seventy-five cities and towns. Everywhere her theatres were crowded, sometimes with people who had driven two hundred miles to see her. Other managers rubbed their eyes, and asked themselves and each other where the audiences had come from.

The fact is, they had been functioning, as audiences, without interruption. They had been attending drama school productions at scores of universities. They had been building up flourishing community theatres in most of the cities of the country. They had been supporting hundreds of little amateur theatrical societies. Audiences for the legitimate theatre had, in fact, been multiplying year by year, in every nook and cranny of the country.

### Community Theatres Multiply

They are still multiplying today. The Pittsburgh Playhouse, which is less than twenty years old, is now operating two theatres; the Cleveland Playhouse is operating three; Youngstown, a relatively small city, has almost outgrown its community theatre building (a reconverted moving picture house!), and is looking for new quarters. And this same record of rapid growth could be duplicated in every section of the country.

But this splendid success story has an even more splendid ending. The proved existence of large and enthusiastic audiences is slowly calling into existence professional theatres outside of New York. Cleveland has long had a paid company, and the excellence of its productions is a persuasive argument in favor of professionalism, but most community theatres employ only a paid director and technical staff, using amateur actors of very mixed ability.

Now wholly professional companies are reappearing on the national scene. Margo Jones' Dallas theatre, and the Brattle Theatre in Cambridge have already achieved success. Last year a professional theatre in Rochester did excellent business,

and one has just been established in St. Louis. It looks, in fact, as if the wheel had completed its circle, and that the generation which saw the last of the stock companies will live to see new and more prosperous stock companies established throughout the country.

This ultimate decentralization of the theatre will be of enormous benefit to its general health. Apart from the fact that it will give employment on the stage to capable actors who cannot be absorbed by the theatre in New York (at present less than a tenth of the members of Equity appear in a New York production in any given year), it will provide a valuable training-ground for young playwrights. And an invaluable testing-ground for New York producers.

The expense of a New York production is now so great that only definite hits can hope to earn back their production costs. Managers, and more especially their backers, are therefore increasingly timid about embarking on new ventures. In time, when there are many solidly established professional companies, these can be utilized for try-outs with a saving every year of thousands of dollars and of immeasurable amounts of human anguish.

Summer theatres have, of course, long been used for try-outs, but the general light-heartedness of summer audiences, and the limitations of most summer theatres, result in productions that reveal little more about a play's merits and defects than could be gleaned by reading a script. What is needed as a testing-ground is something that approximates the environment in which a play struggles for existence on Broadway.

Slightly tired audiences, slightly jaded critics, and transportation difficulties are all indispensable items. But these are at the command of any community theatre. What is needed now is a number of companies competent enough to bring a script to life. And as this competence has been achieved in Cambridge, in Dallas, and in Cleveland, the air is full of promise.

And what has television done to the theatre, now that it has brought talking pictures into the home? It has done two things. It has given splendid economic support to the unemployed actors, directors, playwrights, and technicians of the legitimate theatre, and it has interested new thousands of people in the ageless, matchless, and glorious art of acting.

**Under the direction of Lucyle Hook, assistant professor of English at Barnard, "Man of Mode," restoration drama by Sir George Etherege, was presented by Wigs and Cues for the first time in the United States.**



# B I R T H



Diana Adams as Iseult, Francisco Moncion as King Mark and Jacques d'Amboise as Tristram in "Picnic at Tintagel" at the N.Y.C. Ballet.

FEBRUARY 28th, 1952 was a date of historical importance for the New York City Ballet. It marked an international collaboration of the arts: the world premiere of the new ballet, *Picnic at Tintagel*. The birth of a new ballet is a beautiful yet painful procedure with many months of planning, postponement, re-planning, research, discussion, and finally three weeks of rehearsals, fittings.

It begins like this:—Frederick Ashton, principal choreographer of the Sadler's Wells Ballet Company had been invited by Lincoln Kirstein and George Balanchine, directors of the New York City Ballet, to choreograph a work for our company. Cecil Beaton, the noted British designer, was selected to design the sets and costumes for the new ballet. Ashton chose the story of Tristram and Iseult for the subject of his ballet, and for its music, *The Garden of Fand*, by Sir Arnold Bax, Master of the Queen's Musick.

Before leaving England, Ashton and Beaton visited and studied the ruins of the Cornish Castle of Tintagel, the scene of the ballet. Mr. Beaton arrived here first, made sketches for sets and costumes and conferred with Kirstein. New ideas were discussed, sketches re-drawn. Final designs could not be made until the arrival of the choreographer himself.

Ashton came. He selected the dancers for the ballet. Diana Adams was to be Iseult, and seventeen-year-old Jacques d'Amboise, one of the youngest members of the troupe, was chosen to play his first major role, Tristram. Daily rehearsals for the ballet began. Ashton's commitment to rehearse with Moira Shearer in Hollywood allowed him only a period of three weeks in New York, and the ballet had to be completed in that time. This presented a serious problem for the assistant ballet mas-

ter, who had to arrange for Miss Adams to be at Ashton's rehearsals for the larger part of the rehearsal day and at the same time attend rehearsals with Antony Tudor and George Balanchine, in both of whose new ballets she was also scheduled to appear. It presented a serious problem for Miss Adams, who had the task of learning new roles in four of our five new works, rehearsing roles in the older ballets, attending ballet classes, and, in the final days before the premieres, rushing for costume fittings.

The office was hectic. There were fittings to be arranged, appointments to be made, shoes to be ordered (in this five-week season, over four hundred pairs of shoes were purchased for the company). From what we saw and heard, the ballet was one of merit. Would it also be a Box Office success? Many ballets keep their place in the Company's repertory purely on the basis of their artistic value, but it is indeed helpful to have in the repertory works that attract a substantially large audience.

The New York City Ballet is not, as most people believe, underwritten by the City of New York. It is one of three performing companies—the others are an opera and a drama company—which is sponsored by a non-profit corporation. The resident companies are supported mainly by Box Office receipts and a small income that is accrued by the corporation. Running costs are high; and in a ballet company such as this, which produces an average of from three to five new works in each performance season, the cost of new ballets is great.

Would there be the inevitable mishaps on opening night? On the opening night of Jerome Robbins' new ballet, *Ballade*, one week before, something quite startling had happened. *Ballade*, in which balloons are used

as props, was followed on the program by the *Pas De Trois*, with Maria Tallchief, Andre Eglevsky and Melissa Hayden. John Martin described most aptly, in his column in the *Times* the next day, the incident which occurred: "It (the *Pas De Trois*) was transformed on this occasion into a pas de quatre by the presence on a highly participating basis of a toy balloon left over from *Ballade*. It entered from overhead, sauntered over the footlights with the aplomb of a comfortable cat, and into the auditorium for a spell, turned about and joined Mr. Eglevsky on stage for his variation, and at the end it sauntered off into the wings with fine awareness of the musical phrase."

The opening day of Tintagel finally came. At 8:30 P.M. the first ballet of the evening, *Serenade*, began. One of the dancers, Janet Reed, performed the first part of her variation, and was suddenly replaced by someone else. Backstage was full of excitement. Miss Reed had injured a tendon in her leg, and was unable to dance. And then another mishap occurred. A member of the corps de ballet developed an attack of acute appendicitis, and had to have immediate medical treatment. Meanwhile, dancers in their new costumes for the Ashton ballet were on stage, some nervously practicing difficult parts before the rise of the curtain. At the same time, replacements were being made in the programs of the next two weeks for Miss Reed; rehearsals for her understudies were scheduled; in cases where no understudy had previously been assigned, one had to be chosen at once. Entire programs were re-arranged.

It was a typical opening night at the New York City Ballet—a company which, in only three short years of existence, has developed into a significant working organism. It has the freshness and enthusiasm of youth, tempered with that ability which is the result of discipline and sound training. The company has nineteen soloists, among them Maria Tallchief, Melissa Hayden, Diana Adams, Nora Kaye, Tanaquil LeClercq, Janet Reed, Andre Eglevsky, Hugh Laing and Jerome Robbins. Its corps de ballet numbers thirty dancers, each of whom is in his—or her—own right a "star." It has the artistic direction of George Balanchine, who is also the Company's leading choreographer. It has, under the expert leadership of Leon Barzin, an orchestra which has been called "the best ballet orchestra of our times" by John Martin in the *New York Times*.

And it has a foundation built by its brilliant and forceful general director, Lincoln Kirstein. His spirit and power to inspire all those around him with the enthusiasm to do the best possible job at all times permeates the atmosphere of the entire company.

When the New York City Ballet makes its tour of Europe, beginning in April 1952, it will perform a function of importance in international understanding. A highlight of the tour will be an appearance at the Exposition of the Arts, sponsored by the Congress for Cultural Freedom in Paris in May. The New York City Ballet will represent to the people in Spain, France, Italy, Switzerland, Belgium, Holland and Great Britain—a combination of the arts of America.

Walter Gregor, Frank Hobi, Robert Barnett and Janet Reed rehearse "Cakewalk," N.Y.C. Ballet number, choreographed by Ruthanna Boris.

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by GERTRUDE ROSENSTEIN '48  
Staff Member of the N.Y.C. Ballet





Leora Dana as the waitress in "Madwoman of Chaillot"

LEORA DANA '46 is now playing the leading role opposite Henry Fonda in the current Broadway hit, *Point of No Return*. Her early success on the Broadway stage can truly be attributed to her own hard work and complete sincerity. She has an abounding energy and enthusiasm which belies the taxing demands of the first rate performances to which her rave notices attest.

In three years on Broadway, she has had three roles—the young waitress, Irma, in *The Madwoman of Chaillot*; the middle-aged mother in *The Happy Time*; and currently Nancy Gray, Henry Fonda's wife in *Point of No Return*. Three years, three plays, and three successes!

No guardian angel chose her for a career of lucky

# Behind The Footlights

breaks. Rather, she was selected for her roles by producers who saw and admired her actual work on stage. Her first dramatic vehicles were hardly exciting media of expression. Yet, they were subtle and necessary parts of those particular plays. Her subdued but sincere and dependable performances caught the eye of realistic producers who recognized her potential, and she went from one successful production to the next with hardly a pause.

Leora Dana's serious study of dramatics began in the summer of 1942 before entering Barnard, and she speaks with deep gratitude of that and subsequent summers at the Perry-Mansfield School of the Theatre in Colorado, where she benefited from the valuable guidance of Charlotte Perry.



Second Broadway role, second hit. Leora Dana in a scene from "The Happy Time" in which she portrayed a middle-aged Scotch mother opposite French actor, Claude Dauphin, standing, and young Johnny Stewart, who played her son.

RUTH  
MARGARETTEN  
BILENKER '46

interviews her classmate

LEORA DANA '46

Broadway Star



Henry Fonda and Leora Dana in "Point of No Return," currently on Broadway.

Her four years at Barnard included varied English and drama-writing courses, and she proved her early talent on the stage of Brinckerhoff Theatre in many Wigs & Cues productions. As president of Wigs & Cues, and as notable lead in so many of its plays such as the *Duchess of Malfi* and *Edward II*, she contributed much to the dramatic life at Barnard.

In speaking of Barnard's contribution to her dramatic training, Leora points up the value of the drama-writing courses where . . . "we were taught to see a script in its *entirety*, to appreciate the weight of *every* character in its relation to the whole . . ."

This understanding of others' roles is really native to Leora's own personality. She has an unaffected warmth and a ready sympathy with those she meets. There is a touching instance of reciprocal feeling on the part of her associates. When *Point of No Return* had its first opening in New Haven, the entire company of *The Happy Time* made the trip to be present and wish her well on her opening night. It was a meaningful tribute to a deserving young actress who had gained the respect and affection of her colleagues.

After her graduation from Barnard, Leora spent two years at the Royal Academy of Dramatic Art in London. She noted with admiration the great number of little theatres in England and the generally more active interest in the theatre on the part of British audiences. There are many more plays given and with less tension and pressure for success than seems prevalent here. Leora attributes this to the fact that they don't have as much money involved in their productions, and they prefer to concentrate on giving as much theatre as possible to as many people as they can reach. Consequently, there is a predominance of many little theatres where even the best actors willingly and frequently appear.

After returning from London, Leora continued her training with a season of summer stock, then followed with some drama courses at Columbia, and finally decided it was time to try the casting offices. An alert agent saw her as an excellent possibility for the part of Irma in *The Madwoman*, and his prediction was more than fulfilled by Leora's first Broadway success.

Leora has a contagious effervescence and a thoroughly warm personality that are refreshing. Her constant hard work and bubbling activity assure you that some very basic feelings have been guiding her decisions. When asked to share them, she said—"Trite as it may sound, it is an extremely important by-word . . . 'To thine own self be true'. If you believe in the play and believe in your role, you are likely to do a sincere job of acting."

Another of Leora's outstanding characteristics is her tenacity and loyalty. She has the ability to see each undertaking to its very end and admits . . . "I can't leave anything unfinished." (She proved this in *The Happy Time* where she was the only one in the cast who remained with the play till its last performance.)

Even the little free time she has is devoted to self-development. Leora studies dancing twice a week—not only for the sheer enjoyment of it (she recalled the great fun at Barnard's dance classes and Greek Games), but also for its positive help in keeping the body fit for the various demands of stage movement and carriage. She also studied painting for a year, and in a recent issue of the *New York Journal American* there appeared a photograph of Leora signing the portrait she had done of a young actor.

Leora Dana is too full of ideals and vitality to ever be satisfied with less than her very best, and judging from her subtle and polished mastery of her current role on Broadway, she promises much to the New York stage.



Mrs. Eleanor F. Roberts and Patricia Hnida '49 receive awards from the Barnard-NBC Radio and Television Institute for outstanding work during the six week summer course. Norma Preston, coordinator of the course for Barnard stands at the far right. Next to her is Patrick Kelly, director of announcers for NBC.

# BARNARD – NBC RADIO AND TV WORKSHOP

by INEZ NELBACH '47 with MARION BELL '51

LAST summer one of Barnard's newest enterprises elicited the following statements from some of the people who took an active part in it:

"A most interesting and enlightening experience."

"The work was hotter than it was hard, and I'd be thrilled to do it again."

"A really terrific job opportunity for some earnest person with talent who keeps plugging."

Just what was this hot but enlightening experience, this terrific opportunity? It was Barnard's experiment in attempting to bridge the gulf between the liberal arts education and the post-college career, and to bridge it in one very specific vocational area—radio and television.

In instituting a correlative program between the academic and the vocational, Barnard was in a sense following the lead of Radcliffe College, which for several years has offered college training in management, secretarial skills, and publishing. But Barnard, in choosing radio and television as its field of concentration, went one step further, with the result that the 1951 Barnard-NBC Summer Institute of Radio and Television became the first such enterprise to be initiated in the East.

The National Broadcasting Company was chosen as the cooperating radio organization for the project largely because of its great success in similar college programs at Northwestern, Stanford, and the University of California at Los Angeles. Ruth Houghton, director of the Barnard Placement Office visited the NBC-Northwestern Institute in July 1950 and was much impressed by what she

saw. It had been formed to meet two needs—the persistent popularity of radio and television as a vocational choice among liberal arts graduates, and the difficulty these graduates meet in getting started in the industry—the same needs which needed to be met at Barnard. Thus, with NBC in New York most willing and encouraging, the Barnard program was off to a warm but delightfully punch-cooled start on June 25th, when Dean McIntosh welcomed the students and guests at a reception in the College Parlor.

The thirty-four students, men and women, who enrolled for and completed the course, were a most heterogeneous group. They came from eight different states in the East and South, and one student came from as far afield as Cuba. Some of them were recent college graduates, among them four Barnard alumnae—Marion Bell '51; Patricia Hnida '49; Ellen Kelly '51; and Evan Strizver '50.

The major part of the group, however, was composed of older people—teachers, writers, salesmen, musicians, public relations counselors, and even one sports announcer! All of these paid a tuition fee of \$140.00, for which they received many things—specific courses in writing, production, and announcing, a survey course of the entire field, and a chance to, as one of the Barnard girls put it, ". . . hear the pros speak into microphones and do it ourselves, see how shows were produced and do it ourselves, and have a wonderful opportunity to feel the pulse of big-time entertainment."

After the introductory meeting at Barnard, during

which the students were asked "to report on their radioactive pasts, if any," the sphere of activity moved downtown to the NBC radio and television studios. The classes in writing, announcing, survey, and production were all taught by NBC department heads, with the result that the training which the students received was of a very high calibre. The Survey Course, taught by Mrs. Doris Corwith, supervisor of talks and religious programs, included research, writing, and reading assignments.

The Announcing Course was under the direction of Mr. Patrick Kelly, supervisor of announcers, and while the large size of the class made it difficult for everyone to have a great deal of time at the microphone, Mr. Kelly often stayed after class to give added time to those who wished it.

The Production Course, as outlined and taught by Mr. Edward King, director of the production department, was invaluable, though here again the size of the group was a handicap. Mr. Wade Arnold, executive producer of the public service radio division, taught the writing class in such a manner as to provoke the students into asking for more and more work to do!

Because these teachers were such busy people, and because an organized radio and television schedule was being pursued all the while that classes were in session, all sorts of unexpected drama crept into the curriculum. On three days of the week the classes met from noon until 2:00 P.M. and then again from 6:00 to 8:00 P.M. That left free four hours in the mid-afternoon, during which the students were able to stroll, snooze, eat, and peek in at other shows.

On several occasions the classroom had to be switched at the last minute to make room for some new program

emergency, and the students had a thrilling time stumbling over announcers and players in their search for the new room. And through all the fun and the rush and the work, there was always that outside chance that what they had to offer *might* be just what NBC wanted to add to its entertainment world.

And what of the conclusion of the summer's work? The last meeting of the class consisted of a banquet and an entertainment program that was literally "out of this world." The teachers of the NBC courses, the students, and the members of the Barnard staff—who had done so much to help make the Institute a truly successful venture, all spent a gala evening toasting the past weeks of work and the hoped-for plans of the future.

Barnard may justifiably feel a deep sense of pride in not only having initiated the project but also in the fact that of the two awards for outstanding achievement presented to the class, one of them went to Pat Hnida, a Barnard alumna.

The climax of the affair was a skit—"The Misguided Tour"—which was written, produced, and acted by the members of the Institute. This skit was a phenomenal success, proving without a doubt the success of the Institute itself. Thus it may be seen that, while NBC is under no obligation of any kind to provide tailor-made jobs for *all* of its graduates, the Institute certificate, signed by Dean McIntosh and Mr. W. F. Brooks, Vice President of NBC, is both concrete evidence of work completed and a big step ahead toward the goal of a career in radio and television. It is heartening indeed to know that, as this article is being written, plans for next summer's Barnard-NBC Institute of Radio and Television are "in the works" and Barnard's summer campus is here to stay!

Students of the NBC-Barnard television and radio workshop see actual programs in production at the studio. Here "The Goldbergs" rehearse a scene: left to right, Larry Robinson, Eli Mintz, Arlene McQuade and Gertrude Berg, mother of Harriet Berg '48.



# "EDUCATION OUR ONLY SECURITY"

## Alumnae Council Hears

by Francine Scileppi Petrucci '46

"**E**DUCATION is our only security," said Margaret Gristede MacBain '34, alumnae trustee and chairman of the development committee of Barnard, at the concluding luncheon of the first Alumnae Council held on campus in mid-March.

The statement was an interesting keynote for the seventy-five delegates to the Council which set forth to alert alumnae of the new developments on campus in recent years.

Gathered together to inform the delegates were students, alumnae trustees, faculty, administrative staff members and alumnae association officers and members.

### "Excitement About The Future"

Dean Millicent C. McIntosh told delegates that their first meeting was "historic and a dream come true."

"We all look back on college days with nostalgia," the Dean said. "And perhaps a wistful hope that things will remain the same. But we know that with our love of tradition, there must be a forward-looking kind of excitement about the future. The same kind of enthusiasm that Annie Nathan Meyer and those graduates from '93 to '00 who identify themselves as the "343" group had when they attended classes in the little brownstone house at 343 Madison Ave., which was Barnard's first home.

"We want to keep untarnished the coinage of your education. We want our standards of education in the constantly changing education picture to remain at their highest point" the Dean concluded.

From the educational the delegates turned to the administrative and the problem of admissions, hearing Marion W. Smith, director of Admissions, suggest ways in which alumnae could help inform more prospective students about Barnard.

### Clubs To Help Admissions

"The Westchester tea is one of the finest ways to tell students about Barnard," Miss Smith said. "Organized by the Westchester Club, high school students are invited to visit classes, have a bite at the snack bar and have a good time for a day on campus. Once we get students to Barnard, the way is made easy."

Miss Smith also suggested that out-of-town Barnard clubs could perform a noteworthy service by giving teas for high school guidance people as well as students. "With representatives from all of the schools in a given area gathered in one spot at one time, the admissions director can cover more ground in less time and truly sell Barnard," she said.

Ruth Houghton, director of the Placement Office, reviewed the job

situation and told alumnae that "90 per cent of all students at Barnard register with the office, with 60 per cent holding some kind of work whether it be part-time or summer work before graduating.

"When one Barnard graduate meets another," Miss Houghton said, "they don't exchange cake recipes or talk about the household help problem. The first question is always 'And what are you doing?' When they ask that, they have one thing in mind—'What's your job?' That's why placement work at Barnard is so exciting," she added.

### Housekeeping For Barnard

Jean T. Palmer, General Secretary, told about the overall task of administering Barnard.

"Barnard has many angles that complicate the picture," she said. "As an educational, non-profit organization, we are unable to pass on increased costs in the form of taxes or higher prices, yet we operate in the world where inflation and higher costs affect us as much as they do industry and government."

"In housekeeping for Barnard, one sees that there are such differences as those in scholarship endowment which has increased only 3 per cent and scholarship expenditures which show a 117 per cent increase. Total



Alumnae President Marjorie Turner Callahan '26 confers with Regional Alumnae Councillors attending Alumnae Council in mid-March. Left to right are Viola Manderfeld '25 of Chicago, Margaret Bush Hanselman '21 of White Plains, Elizabeth Hughes Gossett '29 of Bloomfield Hills, Michigan, Rhoda Milliken '18 of Washington D.C., and Doris Williams Cole '41 of Northampton, Mass.

expenses for room and food service operations have increased 94 per cent in spite of rigid economies and decreased services to offset the wage increases.

"Since 60 per cent of our students are working their way through college, it has been Barnard's policy to scrutinize the internal structure and make every possible cut in expenses before fees are ever raised."

Economies in Barnard's "reducing program" have been numerous. Most maid service has been eliminated in the residence halls. All meals are on a cafeteria basis. The day student cafeteria in Barnard was eliminated and day and dorm eating facilities have been combined. The faculty dining room was eliminated.

#### Milbank Is 54 Years Old

"Barnard has a group of rapidly aging buildings," Miss Palmer pointed out. "Milbank is 54 years old. Our schedule of repairs has been determined by relative hazards, and all of the outright dangerous items have been fixed.

"A Faculty Committee on New Building is now studying Milbank from every angle. A survey has been made of the classes at various hours and it has been determined that by judicious reassignment existing space could be utilized more advantageously.

"The basic problem in administering Barnard is how to catch up with deferred maintenance and maintain high standards in the face of rising costs. Faculty salaries must be high enough to keep the very best teachers; administrative costs must be

managed so adroitly that fair wages are paid and work scheduled to get the most out of the deflated dollar; tuition room and board costs must be kept as low as possible so that the best students can still afford to come.

"One way to face the future is to mechanize all possible equipment. It will cost \$20,000 to change over one elevator in Hewitt to self-service, but once it is done we would have 24 hour service, which will save in three years the cost of paying operators."

#### Faculty-Alumnae Panel

Doris Williams Cole '41, Ruth Rablen Franzen '29 and Sabra Follett Meservey '45 reviewed gaps in their education in the faculty-alumnae panel session which took place on Saturday following the discussion on the administrative set up.

Jane Gaston-Mahler, assistant professor of Fine Arts, Virginia D. Harrington, associate professor of History, and David A. Robertson Jr., associate professor of English, answered questions and set forth the educational pattern in their departments as of today.

Mrs. Cole, a religion major, would have liked a broader background in psychology and some of the sciences rather than detailed laboratory courses in which she was not interested.

Mrs. Meservey, an international relations study major, found her subject too broad in that everything about Germany, the subject of her major, had to be covered and at the same time too narrow, in that no

effort was made to relate the specific to the whole.

Prof. Harrington pointed out that wider use of the facilities of the University was possible for international studies majors now, thus affording detailed information for students in those fields.

Ruth Franzen, a math major, approved of specific point requirements "which enlarge rather than restrict." She was against a "nibbly kind of education which has a dangerous tendency to be narrow. Students shouldn't make a whole meal out of the canapes," she said.

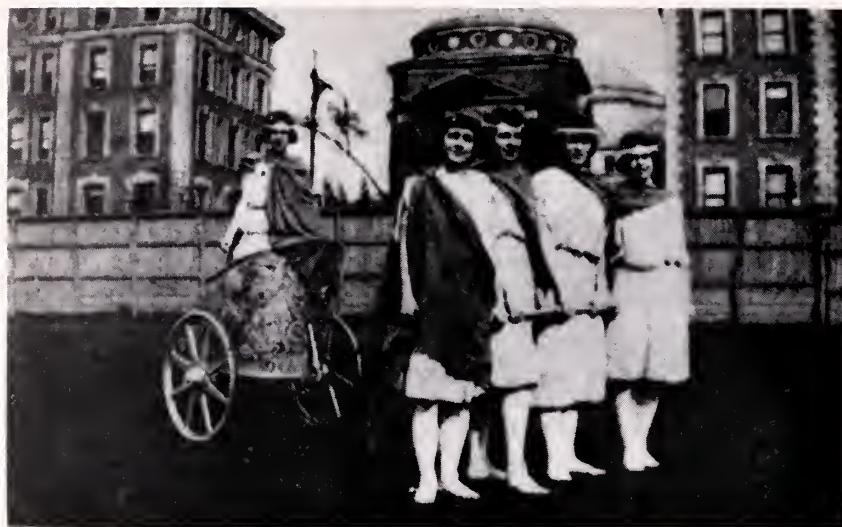
Mrs. Meservey pointed out that an interdepartmental major tended not to give you "a field of knowledge you can call your own."

#### Council To Be Annual Event

For the seventy-five delegates who listened to all of the talk, got up and asked questions and then talked on, hard and long, in the informal open-house that followed, the first alumnae council was only the beginning of fruitful meetings to be held on an annual basis, in which constant efforts to bring new people into the planning end of the Alumnae Association and the College would be made.

Marjorie Turner Callahan '26, president of the Alumnae Association, who organized and spark-plugged the sessions, strove to gather suggestions and advice from all of the delegates in an attempt to have more and more alumnae plan and work for the kind of organization most useful to themselves and the college.

# FIFTY GREEK



Class of 1917 with Sabina Rogers as charioteer and Carol Arkins Bratton, Ruth Jensen Trumbauer, Gertrude Livingston and Hilda Rau Slauson as horses.

THE fiftieth performance of the traditional Greek Games, modelled after the festivals in ancient Greece heralded Spring on the campus once again.

The first games were held in 1903 when a few energetic sophomores challenged the freshmen to an informal contest which included a competition in poetry as well as wrestling. The event caught on right away and was continued year after year.

Gradually more classical contests—such as chariot racing, discus throwing, and torch races—replaced the cruder forms of archery, jumping, and tug-of-war. Later classes added competition in chorus and the dance.

Now each year's festival is dedicated to one of the gods of Hellas, and a myth connected with that god is given dramatic representation.

This year the games were dedicated to Apollo, god of the sun.

Dean Emeritus Virginia C. Gildersleeve '99 says of the



Judy Calloway '55



Class of 1922 as sophomores take part in the Greek games of 1920.



# YEARS F GAMES



this year's Apollo.



Class of 1933 with Katherine Bush, Ruth Heitzman Murray and Bonnie Robinson Bolte.

games in her introduction to the book *Greek Games* by Mary Patricia O'Donnell and Lelia Marion Finan, "The fact that the festival is a contest is of great importance. It makes the occasion far more alive and thrilling than any mere pageant, however beautiful, could be. . . . Verses written by the students show that the beauty of Greek myths and Greek art can still kindle in young poets the fire of real creation."

Sophomore Chariot—Class of 1942. Charioteer Amy Zasuly Selwyn. Horses, left to right Dorothy Sherman Caswell, Katherine Hanly Bretnall, Isabel Brogan Grace and Mildred Kolodny Gottfried.





Aline MacMahon '20, star of stage, screen and now TV

# Theatrical Shop Talk

PAT HERMAN '53 interviews ALINE McMAHON '20

ALINE MACMAHON '20 became an actress because a letter, dropped down an elevator shaft instead of a mail chute, arrived a year late in 1920.

Today, having achieved recognition on the stage, screen and in television, the letter that was somewhat delayed in transit is just an amusing incident to her. But at the time, having just begun her stage career at Barnard, she realized that things might have turned out differently.

I chatted with Miss MacMahon in the spacious living room of her apartment which overlooks both Central Park and the Hudson River. Handsome handpainted oriental screens gave the room an exotic quality. I learned from the dignified actress, married to architect George Stein, that China has been her pet interest since she was turned down for a part in the movie *The Good Earth*.

"My husband decided to take me off to enjoy the Orient first hand, so that I would not be too disappointed at losing the part," she said. "I've been fascinated by the Far East ever since. George and I have been back to China several times, and also have

seen India and the East Indies."

Our talk turned to theatre. Miss MacMahon did not tell me of her own stage appearances, but of a little Community Theatre that she had inspired three years ago. The present theatre prices being practically prohibitive, there was a real need, she felt, for a community type theatre, around the corner, where people could enjoy first rate acting for \$1.25. Young actors and actresses would then be able to play large parts for which they would wait a long time, on Broadway.

Miss MacMahon was as delighted over the success of the Equity Community Theatre productions as any one of her own stage triumphs.

"Why we sold 1600 tickets, and packed the DeWitt Clinton High School for our performance of *Lady in the Dark!* Moss Hart gave us a beautiful testimonial, and Brooks Atkinson of the *Times* wrote Betsy Parrish, daughter of the late Dorothy Butler Parrish '20, our leading lady, a letter that any Broadway actress would have been delighted to have received."

Miss MacMahon finally came to her own career. She took me back

to the misplaced letter, in the days of 1919. Aline MacMahon had been the hit of her junior show at Barnard, and was spotted by Rita Wallace Morganthau, one of the sponsors of the Neighborhood Playhouse. Miss Morganthau decided to invite the young college ingenue to join the big city little theatre group that later struck the lively note of Arthur Schwartz, Dick Rodgers, Larry Hart, and Oscar Hammerstein.

But Miss Morganthau in her excitement dropped the note down the elevator shaft, where it was discovered a year later, and then posted by some unheralded angel of the theatre.

Had Miss MacMahon received this invitation earlier, she might have spurned it. Through an aunt, Irene Loeb, a feature writer for the *Evening World*, Miss MacMahon had been introduced to producer Edgar Solov, and offered a part in his play *Mirage*. When she discovered that her role was that of a lady of easy virtue her newborn interest in the theatre almost turned to dislike. She left the cast of *Mirage*, and went off on an extended tour of Europe.

On her return, Miss Morganthau's letter was awaiting her. The roles that Miss MacMahon was assigned at the Neighborhood Playhouse were better suited to a theatrical novice than the one that she had played in *Mirage*.

"This was the era of prohibition" she reminisced. "At one of our after-the-show parties, Albert Carroll, one of the Playhouse actors, and Agnes Morgan, the director, dreamed up the idea of a new type musical review.

"For a year or so we gave it for our own entertainment at informal gatherings, and when it finally emerged on the Playhouse stage as the *Grand Street Follies*, it had instantaneous success. Our review had the combination of freshness and polish that you find today in *South Pacific* or in *The King and I*.

After doing impersonations of Lynn Fontanne and Gertrude Lawrence in the Follies on Grand Street, Miss MacMahon moved uptown to Shubert Alley where she played in *Artists and Models*, *Once in a Lifetime* and *Beyond the Horizon*.

#### "Television? I'm For It"

It wasn't long before Mervyn Le Roy called her to Hollywood, where she made *Dragon Seed*. "Before we went to work on that film we literally lived, ate and slept Chinese for several weeks," Miss MacMahon said. "There is a saturation or soaking-in process that makes movie work distinct from the legitimate theatre. In stage work, the actor must recreate the role each time he plays it."

Nor has the transition from stage to television fazed Miss MacMahon. "Television? I'm for it," she assured me. "Actors like it, because they like working. With a limited number of jobs in legitimate theatre, television is the roof over the actor's head."

Our chat was interrupted by a phone call from Bethel Leslie, a successful ingenue. She had just started in the Equity Community Theatre production of *Pygmalion*, and wanted Miss MacMahon's advice on a particular detail. "Shop talk—one actress to another," Miss MacMahon explained on hanging up the phone, "time consuming, but do I love it!"



Mildred Barish Vermont '33, standing, supervises the shooting of background scenes for a Twentieth Century-Fox movie series illustrating the survival of Greek classicism today. Barnard students and professional actor rehearsed this year's Greek Games as an example for Mrs. Vermont who script-writes the series for producer-husband, Boris Vermont. Movie with Barnard scenes will be released in the fall.

## Gold Rush Is On

### For TV Jobs

by JOY SENTNER ARMOUR '48

IT WOULD be nice if it were possible to chart here a road map to the exciting, invigorating and fast crowding world in front of the TV cameras. But, as in all offspring of the Theater, performing in television takes not only persistence, contacts and talent (in that order!), but most especially LUCK. There is no four-lane highway for us to point out. What we can do here, however, is to locate a few job landmarks *behind* the camera which might interest you career-explorers.

Of all show business, TV probably has the most "business" per "show." The production staff of a television

show is enormous. There is a Big Boss—the producer. There is a director who "calls the shots" (that is, he is in charge of actual physical production—getting the show on the air). He has many assistants, called by various titles. The starting point for a woman in TV production is usually as script girl, or program assistant. Whatever the job is called, it covers a multitude of chores—from ordering sets, props and costumes, to reminding the director of rehearsal times. It's a wonderful vantage point from which to learn the ABC's of TV.

(Continued on next page)

(Continued from page 15)

However, stations, studios and advertising agencies are deluged with lovely young things, carrying their genius under their arms, who "want to get into TV." The competition from within, where at least fifty percent of the secretaries in television have their eyes on the next script girl vacancy—and from without, where god-daughters and favorite nieces of executives have a head start, is as tough as Hollywood. It's fair play to tell you this discouraging side of the picture, and to warn you against "dabbling" in production unless you are serious about it as a future.

Where, then, is there room for new faces? There is more to TV than meets the eye—literally. As television sprawls across the nation with more elaborate programming, there is a vacuum in specialists—that is, experts in other fields who can apply their experience to TV's particular needs. If you have a background in merchandising, in art, in research, and you are wondering "What next?"—television may provide the answer. There is much to pioneer, and money a-plenty for smart gals who can adapt their interests to television's growing appetite.

#### Fashion a TV Specialty

As an example, fashion has become a major TV specialty. Not merely in fashion shows of the air, but in styling for dramatic, musical and even panel shows. NBC, for instance, started a training program to answer the growing demand for TV experts in department stores and modeling agencies. More and more, they need people to choose clothes that will look well "on system."

For these jobs, a sound background in merchandising is usually a "must," experience in department stores, selling and buying, in arranging fashion shows, local, charity or commercial, working on a fashion magazine, if possible. Word gets around fashion circles as these jobs open up.

A cross between fashion and research is the field of costume designing—which applied to TV means mostly planning and procuring period clothes for historical dramas. Obviously, art and history are two qualifying interests. The big hurdle is the union examination, for which

you must apprentice as wardrobe assistant in TV or theater for several years. Courses in designing are a big help.

You musical minds may, of course, wait to be discovered as Miss Televirtuoso of 1960. But until your dreamship pulls into a TV channel, you might think over the various music research jobs that go on behind the scenes. Each network and most stations have a Music Library which chooses recorded musical backgrounds for dramatic sequences. It's not as easy as it sounds. What theme would you recommend for "hangover," or "child's tantrum?" Another facet of the job is clearing music rights with publishers, as well as keeping track of musical programming to make sure a ballad isn't sung by three or four swoon-boys in one evening.

#### Quality Needed For Quantity

There are countless other little-publicized jobs in TV, for dieticians and home economists on food commercials, and women's shows, for researchers to line up guests for interview shows, for time buyers and "traffic" experts who supervise scheduling of shows and commercials and for all the specialized business skills needed in any big business, from statisticians to executive secretaries.

Most of the fields we have mentioned, and the ones we haven't, are not frozen into a pattern. The jobs are there for those who make them. In many cases, there is no specific "opening" on the personnel roster. But the Gold Rush is on for those hardy pioneers who can stake themselves a claim. TV is looking for ways to keep its quality growing with its quantity. If you can convince a station or network that you have a way to do this you're on your way. Good luck!

# "Are Teens So Terrible?"

PAT EVERE '46

Teen Talk Columnist for  
The World Telegram  
and Sun Answers the  
Burning Question.

ARE teenagers today any different from those ten years ago?

This might sound like one of the questions a woman MC on a TV interview program pops at an already floundering guest. It isn't though. It's a question put to me every time I wander into an 'adult' gathering. It's been asked so many times I'm beginning to believe a lot of people must honestly be wondering.

Answer, of course, is Yes!

Teeners today exist in a world of different climate than ours was. It's a world that just added up the price of World War II and is already pre-dicating its decisions on the possibility of World War III.

Most generalized statement one can make about the differences between teens of the forties and fifties is that today they are more serious than we were and are less interested in the fads of the moment.

And they are "older." Their once protected island of adolescence has been blasted full of adult problems. War is not only looking over their



Barnard students practise working as a group in the Secretariat of the Model United Nations General Assembly. Left to right are Phebe Marr, chairman of the editorial board for conference publications; Ann Miller, chairman of the reception and registration committee; Ruth Schachter, secretary general; Joan Afferica, assistant secretary general; and Sondra Kleinman, publicity chairman. Standing is William Henderson, faculty advisor to the Model Assembly and instructor in history at Barnard.

shoulders. It's been encamped in their midst ever since they can remember.

#### Makes a difference.

Naturally, the teen inductees attitude toward war has changed from the early '40's idea. The "It's an experience," the glamour, excitement and even wholeheartedness has melted down to an acceptance of the business of fighting for business' sake.

"Adults aren't interested in Korea," teens say to us. And in the same breath they ask for classes in school to orient them towards Army life.

They have accepted War even if the adults haven't.

#### Girls Are Pioneers

As the boys are occupied with the problems of Army life, or the orientation toward service, it's been left to the girls to set up the pattern for life.

They've been real pioneers!

Instead of accepting our slogans, our campaigns, our women-can-do-just-as-good-a-job-as-men attitude, they've adapted, tempered and plain thrown away many of them.

Today's teenagers tell us they plan to marry as soon as they finish college and have a large family immediately. If their husband is still in college, they plan to work and support the family until he graduates. That's

an idea that grew up in the forties. A working wife and student husband is no longer socially stigmatized.

As for our "careers" and "keeping up with men" campaign, that's been tempered considerably.

Teens now look you straight in the eye and say, "What for? There is woman's work, too."

They mean work in the home and we are still looking for a snappy comeback to that one.

#### Jobs Not Careers

Though it's still too early to gather proof, we've been noting some major changes in the career field, too.

Career girls, those who keep on working after they have a family, are likely to be those who went on for further education. In other words, professional women.

Today's teenagers tell us that girls who work as secretaries, as research workers, and the like have "jobs not careers." Jobs, accordingly, are left behind when the children arrive.

If full scale war breaks out, it would seem that this attitude will have to undergo some changes. But as it stands, teenagers today call professional women "career" women. They don't lump all working women together.

Another trend we see frequently is that of group-participation. Teeners,

in New York anyway, seem much less interested in individual enterprises than we were. They want to do things together and this ranges from learning a musical instrument to bike riding. They have been taught about committees, how they operate, how they are organized and are themselves, learning to use committees for extra curricular activities.

I've heard much discussion on this facet. Educators stand up both for and against it and most sociologists I've heard are definitely for it.

Though it may cut down on individual initiative, they say, it does teach them how to act as a group. And working as a group, the sociologists add, is something present day adults don't know how to do.

#### "There Are Two Generations"

Sociologists point out that government is becoming more and more organized; that decisions emanate from a committee not an individual. Hence, the sooner teenagers learn to work as a member of a group, the better off they will be.

Certainly any tendencies teenagers show toward grouping are not being discouraged.

As you can see, there are differences between the Class of '55 and that of '46. As one teen put it: "There are two generations."



Sigrid de Lima '42, author of "The Swift Cloud"

# "A Credit To Your Generation"

by NONA BALAKIAN '42

Editorial staff member

*The New York Times Book Review*

I HAVE been boasting about town that Sigrid de Lima '42, author of *Captain's Beach* and the more recently successful novel, *The Swift Cloud* was a classmate of mine, but I'm not quite prepared to do the "I-knew-her-when" piece I should have liked to write. For my association with Sigrid was limited to a rather remote acquaintance in Professor Minor Latham's popular play-writing course.

What I remember most distinctly about Sigrid is her aloofness, which we took for shyness in those days, and a quality of silent intentness so often missing in those who always had something to say. Watching and listening, she was absorbing more than the lesson, the very atmosphere of the classroom.

Or, so I imagine now. For just ten years later, behind the same gentle, dreamy exterior, Sigrid still listens in a way that makes one painfully aware of words rashly spoken. The source of her aloofness, one realizes now, is not shyness—though she is a modest person—but that happy gift of the creative mind which finds it possible to be in more than one place at a time.

Though openly gratified by her success, Sigrid laughs softly when you ask her how she feels about the reviews in general, wondering perhaps if you are looking for the expected response. She says simply: "Not all reviews can be helpful but some certainly are, and they are like a tonic when they say you're a genius or a credit to your generation!"

The last phrase had come only the other day from the pen of my esteemed colleague, Charles Poore, whose unfailing generous encouragement is like an open fire to young novelists in a chill world. Even more than *Captain's Beach*, *The Swift Cloud* had exhibited Sigrid's three-fold gifts of psychological penetration, poetic insight and social awareness in the broadest sense.

It was especially to her credit that without verging on melodrama she was able to write a rather fantastic story about a man who is led to believe by members of the community that he has killed his idiot son. Whatever implications it may have for our time, Sigrid has carefully avoided any pat analogies, preferring to tell her story in human rather than polemic terms.

Sigrid, who numbers Faulkner and Dostoevsky among her favorite authors, is jarred when you ask her if she has any pet theories about the novel: "I've got plenty," she laughs a little less softly this time, "one for every occasion!" Then, when you've established your sincerity in asking the question, she becomes serious:

"I think the novel has one important advantage over other forms for the young writer. Short stories demand too much art, the commercial play not enough . . . But in the novel, even if you're partly successful, only partly a good artist, you can still get by . . . And there's the challenge of trying new things, new ways of looking at things or of telling a story . . ." As her latest novel reveals, she is attracted to experiments in style and technique.

Sigrid herself came to the novel after discovering her dissatisfaction with other forms of writing. Years ago, an English teacher of hers in California lavished so much praise on her work that when she came to Barnard, though she majored in political science, she took all the creative writing courses to be had. Of these, she was most interested in play-

writing, but "somehow I couldn't get the hang of it," she says.

Later, deciding that journalism was more practical, she entered the Columbia Graduate School of Journalism, graduating in 1944. While working as a financial writer for U.P. and doing free-lance article-writing, she continued working on short stories and poetry, but didn't have much luck in getting published.

On the other hand, finding that journalism wasn't enough of a challenge—"I was pretending to know so much more than I actually knew"—she finally took a course in novel-writing with Hiram Haydn, writer and editor, at the New School for Social Research. Begun in that course, *Captain's Beach* was accepted by the first publisher to which it was submitted and brought out in 1950. Two years later came *The Swift Cloud* and within another year Sigrid hopes to publish her third novel.

Although she found little significance in her newspaper writing, she learned a few things which she finds invaluable. She was disciplined to write without waiting for inspiration. Today, on a schedule of two hours in the morning and two hours in the afternoon, she averages two pages a day. She doesn't work on weekends. Then, she adds half facetiously: "And journalism taught me never to start two paragraphs with the same word!"

Sigrid smiled openly now, and the elusive quality suddenly disappeared, revealing the very human and essentially forthright person she is—one who works as seriously at living as at writing.

## Exchange a Bundle For a Cup of Tea

THE first in a series of teas for the benefit of the Thrift Shop will be held on Tuesday, April 29, from four to six at the home of Kathryn Schaefer Gerdau '22, 770 Park Ave., N. Y. C.

Any alumna who would like to exchange a bundle for a cup of tea on April 29 should notify the Alumnae Office, 301 Barnard Hall. The proceeds from the sale of the rummage will be donated to the College for scholarships.

Chairman of The Tea is Martha Boynton Wheeler '28.

# "Spring's Coming" Thrift Shop Says "How About Some Nice Fresh Clothes?"

MEHITABEL, having been standing behind the counter for nearly three hours, sank down on a stool in the back room of the Thrift Shop and accepted a cup of coffee with a sigh of thanks. Coffee in the back room breaks up the time for the volunteers who are busy pricing boxes of rummage and for the others who are selling in the shop itself.

"What," said Marjorie, "shall I tell the Alumnae Monthly readers this month about the Thrift Shop?"

Mehitabel sipped her coffee, licked the spoon, and bit thoughtfully into a slightly stale cookie left by some of yesterday's volunteers.

"Tell them," she said in a dreamy voice, "that spring is coming and we need nice fresh summer dresses and bathing suits and sun frocks and spring topcoats, but if they are cleaning out winter clothes, we'd like them, too."

"Tell them that beach shoes and summer prints are nice and palm beach suits and camp clothes for youngsters. Ask them if they have looked in their great-aunt's closet for Victorian knick-knacks, for instance old-fashioned gold jewelry.

"Tell them an article of clothing, no matter if it's worn, will bring more money for Barnard scholarships if it is fresh from the laundry or the cleaners, with the buttons sewed on and the rips mended."

She finished her coffee with a gulp and got up. "I have to work now. Was that enough to tell them?"

"Yes but don't forget the 'Commercial,'" Marjorie added. "Send your bundle to Everybody's Thrift Shop, 922 Third Avenue, El 5-9263, marked plainly with your name and address and FOR BARNARD."

. . . Dorothy Graffe Van Doren '18

## —BUY WAYS—

JANET S. TALLERDAY, Ph.D., Columbia University, is Counselor-in-Charge and Resident Administrative Head at Camp Hiawatha, Kezar Falls, Maine, where cultural pursuits are stressed besides the usual sports. Music and dancing are conducted by women of professional caliber. A brother camp Wigwam is maintained at Harrison, Me.

. . . Founded in 1896 by Miss Laura Jacobi, The Calhoun School's first graduating class in 1905 sent two members to Barnard College. Today this school's methods combine the best of conservative and progressive education. The New York Herald Tribune combines a vigorous news gathering staff with some political experting by such names as Walter Lippman who takes you behind "The Eisenhower Movement" in his Today and Tomorrow Column. Joseph and Stewart Alsop in Matter of Fact present the behind the scenes acts at Washington in relation to the world situation. The scientific results of polling by Elmo Roper find Eisenhower and MacArthur most

popular in a latest survey. Valuable background data for the coming presidential battle. . . . Camp Alouette has a real houseboat — the "Lucky Duck" — where with bedding and provisions a group of campers clamber aboard and prepare with their counselor to spend the night. Sailing on Lake Windemere is one of the camp's popular sports.

## —Fan Mail—

I want to tell you how much I have been enjoying the revamped Barnard Alumnae Monthly this winter. It is brisk and informative and I find it most interesting.

Your apparent policy of confining articles to one page or to two facing each other appeals to me particularly. It is distinctly annoying to be obliged to turn to page so and so and in the meantime to have lost the original place.

My very best wishes for your continued success in your work as editor.

Sincerely yours,  
Elizabeth Wyman '98

# Barnard and Brooklyn

by ELIZABETH SIMPSON '35

—President of Club—

THERE was some doubt about the need for an alumnae club in Brooklyn when on the evening of the twenty-sixth of April, 1937, forty-five alumnae met at Erasmus Hall High School to discuss the formation of such an organization. On the twenty-sixth of this month, when the Barnard College Club of Brooklyn holds its fifteenth anniversary luncheon, doubt will be entirely absent from the gathering.

The founders of the club, which until last December was called Barnard-in-Brooklyn, had three primary aims:

1. "knowing one another. . . ." Mildred Peterson Welch '21, first president, issued invitations for the organizational meeting after discovering that for several years she had been unaware that two of her neighbors were Barnard alumnae. Since then, the club has helped form some fine friendships among members who were not in college at the same time. In many cases, their classes are separated by one, two, three, or even four decades; but they have two interests in common: Barnard and the club.

2. "keeping up to date about Barnard. . . ." Undergraduate affairs have been interpreted for us by faculty speakers at club meetings and more informally by the occasional attendance of our scholarship holder. Since the award has usually been made annually to the same girl for four years, we have learned to know her quite well. Then too, we have an incentive to attend alumnae functions such as the Barnard Forum, for we know we'll meet friends at the club table.

3. "promoting the interests of Barnard and assisting Barnard wherever possible. . . ." The club has been responsible for contributions to Barnard of close to \$3,500. This sum includes both gifts from the club treasury for scholarships and unrestricted purposes, and pledges of individuals to the credit of the club for the Development Fund. In the Fund drive, twenty-one members worked as solicitors and district captains, and now many of them are working on their class committees for the Barnard Fund. Other members have helped in other ways. Carrie Fleming Lloyd '10, our Thrift Shop chairman, collects rummage from club members and serves in the shop as does Lucy Thompson '09. In the interests of good publicity for Barnard, Marie Ward Doty '36 writes newspaper stories of club activities and clips Barnard news from the *Brooklyn Eagle*.

The annual program usually consists of one activity a month, including three meetings with speakers, a Christmas party, a party to introduce new alumnae, two card parties to raise funds for scholarships, one or two theatre parties, an installation dinner, and a summer picnic.

During the first year, meetings were held in an apartment hotel and for the next two years in a church house. Since then, meetings have usually been held at the homes of members, and card parties in public halls. On December 13, 1938, the first Christmas party was held at the home of Eleanor Dwyer Garbe '08. Christmas parties at her fine old brownstone home have now become a tradition as has the appearance of Amalia Giannella Hamilton '16 as Santa Claus. A younger tradition, but one equally enjoyable, is the picnic that has taken place on a Saturday in July for the past three years at Mrs. Garbe's modern bungalow at Nassau Shores, Long Island. Others who have entertained us during the past 15 years include Dorothy Salwen Ackerman '11, Alice Burleigh Maher '44, Helen Yard Dixon '25, Agnes Offenhauser Douglass '28, Elise Hinkson '44, Carrie Lloyd, Mabel McCann Molloy '10, Adelaide Paterno '36, Esther Davison Reichner '25, Nora Robell '48, Bettina Buonocore Salvo '16, Winifred Sheridan '34, Marion Groehl Schneider '21, Clara Udey Watts '30, and Edith Wieselthier '39.

Club members have frequently entertained us with stories of their vocations and vacations. Prominent among these speakers have been: Dorothy Ackerman, Eunice Shaughnessy Bischof '26, Beatrice Laskowitz '50, Lucie Petri '14, Herlinda Smithers Seris '09, Ramona Thelander '48, and Mildred Welch. And this year, the husbands have begun volunteering as speakers. At our opening reception in honor of the class of 1951, at the home of Dr. Hudythe Levin Nachamie '22, Dr. Irving Nachamie told of his wartime service in India. He was followed in February by Dr. Ralph I. Lloyd, who showed pictures of famous old Brooklyn homes.

Various other activities stand out over the years: our dinner for Dean McIntosh; the theatre party to *South Pacific* when that show was very new; an address by Mrs. Genevieve B. Earle of the City Council; and the visit to the UN Assembly meeting at Flushing Meadows; talks by experts on the theatre, fine porcelain, and mental hygiene; demonstrations of flower arrangement and beauty care; and the presentation to the College of the Mile of Pennies (actually 189 feet worth \$50).

Community projects have included co-sponsorship of League of Women Voters' meetings and the providing of hostesses for one afternoon at the World's Fair. Our greatest achievement occurred during the war, when everyone was so busy and membership was low. At that time we entertained over 600 servicemen and officers at a series of Sunday evening supper parties. In different ways at different times, the Brooklyn club has found the need and filled it.



Brooklyn Club members gather for the annual summer picnic at the bungalow of Eleanor Dwyer Garbe '08 at Nassau Shores, Long Island.

Left to right, front row: Nora Robell '48, Edith Hardwick '15, Eleanor Garbe, Esther Davison Reichner '25. Back row: Helen Harwick (guest), Elizabeth Simpson '35, Margaret Jennings '29, Lawrence Salvo (guest), Helen Meehan Riley '22, Amalia Gianella Hamilton '16, Ernest Garbe Jr., Bettina Buonocore Salvo '16, Dorothy Salwen Ackerman '11, Adelaide Whitehill '30, Clara Udey Watts '30, Lucy Thompson '09, and Dorothy Krier Thelander '15.

## San Francisco Club Hears Lillian Schoedler '11

The Barnard College Club of the San Francisco Bay area met for dinner at the Y. W. C. A. in San Francisco on February 18. *Lillian Schoedler '11*, who was in San Francisco on her way to Japan, spoke about her travels in Africa and Europe.

Present at this meeting were: *Edyth Fredericks '06, Olive Thompson Cowell '10, Marion Washburn Towner '18, Helen Sheehan Carroll '22, Mathilde Drachman Smith '21, Dr. Christine Einert '24 and Susan Minor Chambers '11*.

## Irene Frear '12 of Albany A.A.U.W. Chairman

*Irene Frear '12*, treasurer of the Capital District Club, was chairman of the reception preceding the February 13 meeting of the Albany branch of the American Association of University Women, at which Barnard was one of the colleges represented. *Mary Goggin '30* was one of the co-hostesses.

## Mme. Muret Discusses Politics at Rockland

Mme. Charlotte Muret of the Barnard history area studies and international relations department discussed "The Current Political Situation in France" at the February 28 meeting of the club. The meeting was held at the home of *Hortense Murch Owen '09*, president.

## Helen Deutsch '27 Speaks to L.A. Club

*Helen Deutsch '27* told club members about her experiences as a motion picture writer at the February 2 meeting held at the home of *Jessie Brown '02*. In particular, she spoke about *Lili* and *Plymouth Adventure*, two stories she has just recently completed.

Other alumnae who attended the meeting were: *Edith London Boehm '13, Ethel Greenfield Booth '32, Helen Beery Borders '31, Hazel Woodhull Cline '10, Margaret Reimund Cline '27, Carol Grimshaw Dupy '18, Emily Gunning '42, Adelaide Hart '06, Helen Huff '27, Eva Glassbrook Hanson '22, Doris Hellman '28, Helen Goldstone Kitzinger '23, Marguerite Hoffman Morrow '36, Rosalind Jones Morgan '23, Elinore Taylor Oaks '19, Margaret Kutner Ritter '12, Harriette Van Wormer Stearns '28, Catharine Johnson Kirk '19, Ruth Weill '24, Florence Nye Whitwell '05, Jean Weiss Ziering '33*.

## Art Galleries Toured by Washington D.C. Club

On the weekend of Washington's birthday, a group of Barnard College fine arts majors toured Washington, D. C., art galleries under the guidance of Professor Marion Lawrence. On Friday the group was entertained by club members at tea at the home of *Ethel Byrne Peirce '37, Gloria Rothenberg Finn '44*, president of the club, *Flora Bridges '42* and *Elisabeth Puckett Martin '37* were hostesses.

# CLUB

## NEWS

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Margaret Fox Castonguay, '34  
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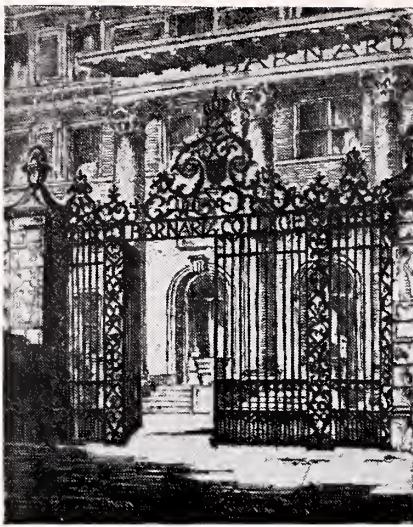
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# CLASS NEWS

1904-1951

• '04

**Died:** *Harriet Werts Barker* at South Wellfleet, Mass., on January 27.

• '05

**Died:** *Isabelle Mott Hopkins*, former chief of the Children's Bureau of the U. S. Labor Department, on February 28.

• '09

**Died:** *Mildred Schlesinger Ragan*, a chemist with the National Research Council at the Academy of Science in Washington, D. C., March 5.

• '14

**Died:** *Isabel Greenburg* on December 6.

• '17

**Died:** *Marjorie Braine Reed*.

• '18

*Helen Brown* is assistant professor of tuberculosis nursing at Ohio State University. Her address is 112 Chatham Rd., Columbus 14.

The superintendent of the Board of Education recently commended *Anna Gross*, accounting and business practice teacher at the Washington Irving High School, Manhattan, for never being late in 25 years nor absent in 21 years of teaching service.

• '19

*Eleanor Curnow* is an administrative assistant with the U. S. Atomic Energy Commission.

• '20

At a joint meeting of the Belle Lettres Society and the Staten Island Historical

Society in January, Dr. *Ida Everson*, professor of English at Wagner College, spoke on "Roads to Research."

• '21

*Margaret Benz Butts* is an assistant interviewer for the New York State Department of Labor.

• '22

**Died:** *Adrienne Covert Suydam* at her home in Plandome, N. Y., on February 27.

• '24

In February, *Helen McDermott Platte* was the guest speaker at the Verona, N. J., Woman's Club. The title of her talk was "A Discussion of Your Body—How to Keep Young, Buoyant and Trim."

• '29

At the third biennial meeting of the U. S. Commission for UNESCO, held at Hunter College in February, Dr. *Madeleine Russell Robinton* was one of the American Historical Association's two delegates. She is assistant professor of history at Brooklyn College and is president of the local chapter of the American Association of University Professors.

• '30

**Married:** *Beatrice Goldstein* to Dr. Barnard H. Robbins, alumnus of William and Mary College, the University of London and Kings College Hospital Medical School, on January 26 in New York City. He is now a staff member of Brooklyn Jewish, Unity, Greenpoint and Kings County Hospitals.

**Other news:** *Sylvia Jaffin Singer*, an assistant district attorney of New York County, is chairman of the New York City's Welfare Council committee on the use of narcotics among teen age youth.

• '33

The director of Barnard's Public Relations Office, *Aileen Pelletier Winkopp*, was elected district director of the American College Public Relations Officials Association during a two-day session at Pocono Manor, Pa., in January.

• '34

A letter from *Elizabeth Miller Goodman* states that she is still the supervisor of the Visiting Instruction Corps of the Washington, D. C. public schools, an educational program for the homebound and hospitalized children of the district. Her husband, Leo, is the director of the National CIO Housing Committee. She says that her household has grown to include her mother, *Lily Jacobs Miller* '01, and her three children, Joan 11, Lois 6, and Morris Charles 1 year old.

• '35

**Born:** To Lothar and *Violet Hopwood Sudekam* a daughter, *Katharine Rose*, on February 16.

• '36

**Born:** To George and *Marie Ward Doty* their third daughter, *Virginia Mary*, on October 15.

• '37

**Born:** To Warren and *Inez Alexander Torrington* a son, *Allan Roger*, on February 27.

• '39

**Born:** To Pierre and *Barbara Denneen Lacombe* a daughter, *Anne Elizabeth*, on January 22.

**Other news:** *Denyse Barbet* is a secretary in the social affairs department of the U. N.

• '40

**Born:** To Joseph and *Agnes Cassidy Marshall Serbaroli* a son, *Francis Joseph*, on February 8.

• '41

**Born:** To Orley and *Patricia Illingworth Harvey* their second son, *James Creighton*, on December 8.

**Other news:** Lieutenant *Dorothy Scharf*, WAC, is now overseas. Her address is HQ—A.S.A.E., APO 757, c/o PM, New York.

• '42

**Married:** *Louise Woolfolk* to George L. Chestnut, Jr., a University of Texas

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# It's June Reunion Time!

PLANS are being made for Barnard alumnae to return to campus this year on Tuesday, June 3, to participate in reunion day activities. On that day, the "2's" and "7's", members of the classes of '02, '12, '22, '32, '42 and '07, '17, '27, '37 and '47, will celebrate their consecutive fifth year reunions.

Opening the program, a reception is scheduled at four o'clock in Brooks Hall and on the south lawns. The Alumnae Association's annual business meeting, which will be held in the gymnasium this year, will follow the reception at 5:15 P.M. At this meeting, the "343" group from '93 to '01 who attended classes at Barnard's first academic building at 343 Madison Ave. and the class of 1902 will be especially honored. Reunion classes will present their Barnard Fund gifts and Dean McIntosh will

speak at this time.

For the traditional reunion supper, now called the Commencement Supper, reunion classes will be assigned special rooms. All other classes will dine in the dormitory dining rooms, along with most of the guests of the Association: the trustees, faculty, "343," the graduating class and the fiftieth reunion class. The price of the supper is \$2.00.

An evening program for the non-reunion classes is being planned. *Faye Henle Vogel* '40, reunion chairman, has announced that the final program, which will include the details for the evening, will be mailed to all alumnae early in May.

For those alumnae who live outside the metropolitan area overnight accommodations at \$2.00 per person will be available Tuesday evening in the dormitories.

graduate, on January 19 in Washington, D. C. He is connected with George Washington University and they are both associated with the Department of Defense in Washington, D. C.

*Beth Zimmerschied* to Warren Sweeney on December 3.

## • '43

*Barbara Valentine Hertz* is associate editor of *Parents' Magazine*.

## • '44

*Ursula Price* is a librarian at the V. A. Hospital in Kingsbridge, N. Y.

## • '45

**Born:** To Robert and *Marcia Perin Jordan*, their first child, James Robert, on June 25.

**Other news:** *Louise Woodward Robertson* is a chemistry research assistant at the New York University Bellevue Medical Center.

*Althea Knickerbocker* is a case-worker for the Lutheran Child Welfare Association in N. Y. C.

In Teterboro, N. J., *Mary Lucchi* is secretary to the technical director of Charles Bruning and Co.

## • '46

**Married:** *Kathryn Schneider* to John C. Egan on January 29 in Upper Montclair, N. J. A graduate of Lawrence College, Appleton, Wis., he received his M. A. from Teachers College, Columbia University, and is now studying there for his Ph.D. in education. They are both associated with *Time* magazine.

**Born:** To John and *Dorothy Reuther*

Schafer their second son, Robert William, on February 2.

To *J. Leonard* and *Irma Silver Brandt* a daughter, *Stephanie Ann*, on February 3. Stephanie's father is a member of the faculty of the State University of New York College of Medicine.

To *Langdon* and *Jean Corbitt Hedrick* their second child and first daughter, *Marsha Anne*, on September 14.

**Other news:** *Judith Rudansky Goldsmith* is a member of the staff of the Public Information Office of the South Western Command Headquarters in Japan.

*Jean Lantz Albert* is executive director of the Children's Aid Society of Monroe County, Pa.

For the McCall Corp., *Betty Barras* is a publicity writer for their patterns and other products.

## • '47

For the past year and a half, *Dena Kranowitz Mann* has been executive secretary of the Heart Association of Greater Miami.

*Marion Gluck* received her M. A. from Teachers College and is now teaching the first grade at P. S. 102 in N. Y. C.

## • '48

**Married:** *June Bousley* to Manning Nash.

**Born:** To Dalton and *Gwenda Hardin Shimko* a daughter, *Holly Beth*, on December 16.

**Other news:** *Mary Hough* is librarian and assistant teacher of English and history at the Nightingale-Bamford School, N. Y. C.

In Dallas, Texas, *Marie Giles* is a staff correspondent for the Haire publications.

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## WOULD YOU LIKE TO SPEND A WEEKEND AT BARNARD CAMP?

The camp will be available for alumnae the weekends of April 4 and May 16. For further details, telephone or write *Cozette Utech* '39, 410 Riverside Drive, New York 25, N. Y., MO 2-1163.

She received her M. A. in history from the University of Texas.

*Jean Condon* is a counselor at the Industrial Home School, Washington, D. C.

*Joyce Sentner* Armour is a military training officer in the office of the Quartermaster General, Department of the Army.

*Isabel Riso Schnizer* is assistant to the advertising manager of the Picker International Corp., White Plains, N. Y.

*Mary Sherburn* is secretary to the director of the education bureau of Time, Inc.

*Elizabeth Fitzsimmons Parris* is an attorney with the New York Telephone Co.

*Beatrice Meiowitz Shriver* is a project director for the American Institute for Research, Pittsburgh, Pa.

## • '49

**Born:** To Harold and Rosalind Schoenfeld Medoff their second child, Claudia Nan, on September 21.

**Other news:** *Lucille Frackman* is a bi-lingual secretary with Val St. Lambert, Inc., N. Y. C.

*Jane Gordon* is a laboratory assistant in St. Clare's Hospital, N. Y. C.

In Boston, Mass., *Lois Brean* is on the press publicity staff of United Community Services.

*Lois Soons Porro* is a secretary with the Third Presbyterian Church of Rochester, N. Y.

*Marion Ingraham Westen* has been appointed coach for the Barnard Debate Council.

## • '50

**Married:** *Maydawn DeVoe* to Gordon R. Smith.

*Elaine Wiener* to Herbert L. Berman, University of Chicago graduate, in N. Y. C. on February 24. He is now with the

Naval Research Laboratory in Washington.

*Tecla Baratta* to Thomas P. White, Jr., alumnus of St. John's University, on March 1, in Groton Falls, N. Y.

**Born:** To Victor and *Beverly Beck Fuchs* their first child, Nancy Ellen, January 30.

**Other news:** *Adele Estrin* is a teacher of the second grade at P. S. 11, N. Y. C.

*Nancy Leininger Bremmer* is an assistant chemical librarian with the International Resistance Co., Philadelphia, Pa.

*Nada Vodenitch Scalettar* is an investigator for the New York Department of Welfare.

The executive secretary to the Carrie Chapman Catt Memorial Fund in N. Y. C. is *Phyllis Bradfute Knowles*.

While doing part-time secretarial work at New York State Psychiatric Institute, *Iris Roven* is studying at Columbia.

*Zelma McCormick* is working in the analysis section of the Avion Corp., engineers, Paramus, N. J.

*Nancy Gullette* is teaching second grade in the Orchard School, Indianapolis, Ind.

*Helen Conway Schwarz* is in charge of research projects for the Charles and Emma Frye Art Museum, the State of Washington's newest museum which opened in Seattle in February.

*Leonora Picone* is a teacher at the elementary school 43 in Queens.

In Simsbury, Conn., *Anna Backer* is teaching social studies at the Ethel Walker School.

*Isabel Berkery Mount* is assistant to the head of public relations at the American Museum of Natural History.

In Alexandria, Va., *Barbara Park Wales* is a mathematician with the Atlantic Research Corp.

*Mary Adams Blank* is a continuity writer for station WSJS, Winston-Salem, N. C.

*Eileen Brown* is a placement assistant in the Placement Office, Columbia.

*Elizabeth Whitson* is assistant to a radio estimator at Warwick and Legler, Inc., advertising, N. Y. C.

## • '51

**Married:** *Francesca von Hartz* to Lucien Carr.

*Andrea Bulson* to Lawrence Eberbach.

**Other news:** *Clarissa Hedges* has recently returned from a concert tour under the management of Rodgers and Hammerstein.

*Anna Ligorio* is secretary to *Ethel Callan Burgess* '29, assistant director of the Barnard Placement Office.

*Denise Andreu* is bi-lingual secretary to the assistant manager of the export department of the Warner-Hudnut Co., N. Y. C.

*Marion Fournier* is a market researcher in the editing and coding department of Stewart, Dougall and Associates, N. Y. C.

*Theodora Tunney* is an editorial assistant with Funk and Wagnalls, N. Y. C.

*Phyllis Daytz Keller* is a secretary at the Harvard University Graduate School of Business.

THE ALUMNAE OFFICE is anxious to obtain up-to-date addresses for the alumnae listed below. If you have any information concerning the present address of one or more of them, would you please contact the Alumnae Office, 301 Barnard Hall, Barnard College, New York 27, N. Y.

'09—*Mary Celia Demarest*; '12—*Mary Scully McKenna*; '13—*Louise Comes Reeve*; '14—*Charlotte A. Wells*; '22—*Lisa D'Azevedo*, *Grace Gibbs Smith*, *Eleanor Heath Young*; '23—*Virginia Fahs Beatty*, *Mary Langton Carroll*; '24—*Mary Ranney Whitelaw*; '26—*Katherine Bohan*, *Ruth Dewberry Sullivan*; '28—*Dorothy Hussie Harris*, *May Friedman Lumsden*, *Lillian Sotkin*; '29—*Marion Thompson Edwards*; '30—*Anna Macauley Curry*, *Fannie Greenberg*, *Grace Romano Mathews*; '31—*Nina Marean Coveney*; '32—*Mary Mahony Brown*, *Mary Porter*, *Moulton*; '33—*Honor Neenan*, *Evelyn Hirsch Nemroe*, *Miriam Rosenthal*; '34—*Patricia Jordan*, *Margaret Kissane Ray*; '35—*Nancy Craig*, *Betty Franchot*, *Gerarda Green Frowert*, *Edith Schulz*; '36—*Virginia May Giles*, *Hilda Knoblock Pasamanick*; '37—*Marion Allan*; '39—*Jean Morris Laughlin*, *Ruth-Elaine Blum Thurm*; '40—*Amelia Casey Burke*, *Pauline Fleming Laudenslager*; '42—*Annette Dreyfus Benocerraf*, *Elaine Wolf Cotlove*; '43—*Dorothy Dolton*, *Mary Bradford Fishel*, *Lilian Winkler Smith*; '44—*Maxine Rede McMullen*, *Elizabeth Moran*, *Elizabeth Lewis Pearson*, *Harriet Fiskin Rooks*, *Gladys Day Thompson*; '45—*Edith Ninomiya Hague*; '46—*Sydelle Hammer*, *Sheila Stopford Hawley*, *Dorothy Crane Hoyt*; '47—*Judith Mortenson*, *Joan Newman Finzi*, *Mary Lee Vinkemulder*; '48—*Lita Hornick*, *Lucille Lawler*, *Constance Sterling McHenry*, *Doris Wade O'Connell*; '49—*Cecelia Escobar*, *Lilia Gonzalez-Holquin*, *Anna Magill*, *Anne Segree*; '50—*Virginia Barnes*, *Jane Lewis Greenspan*; '53—*Patti Luer*.



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# FROM THE EDITOR'S NOTEBOOK:

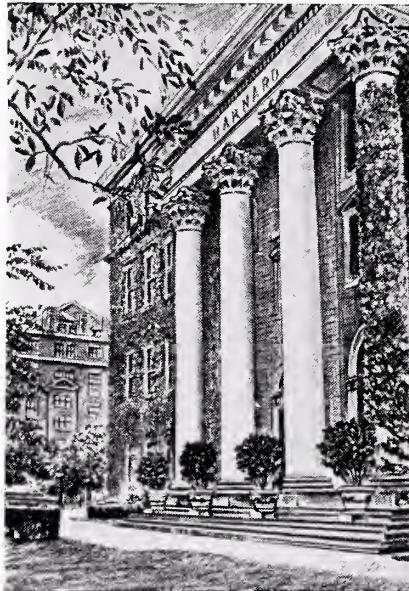
—F. S. P.

SEVENTY-FIVE alumnae leaders from Michigan, Illinois, Massachusetts, Pennsylvania, Connecticut, New Jersey, New York and the District of Columbia met for a two day conference at Barnard planned "to provide an exchange of ideas and information between those on the campus today and those who have been here in the past," according to **Madge Turner Callahan** '26, president of the Associate Alumnae . . . Wigs and Cues presented Federico Garcia-Lorca's **Blood Wedding** in mid-March with authentic staging advised by Mrs. Laura R. de Garcia-Lorca, the poet-dramatist's sister-in-law and instructor in Spanish at Barnard. Marion Magid and Catherine Rozendaal, juniors, starred as mother and bride with male leads played by Geoffrey Gates Brown, Columbia senior and Adolphus J. Sweet, instructor in English at Barnard . . . **You and Your Aging Parents** by Edith M. Stern '22 was published by A A Wyn Inc. in March . . . **Cuff Notes for future issues**: Helen Deutsch '27, Hollywood scriptwriter for **King Solomon's Mines** and the forthcoming **Plymouth Adventure** is planning a behind the scenes story of movie making for a future issue of the Monthly . . . **Joy Sentner Armour** '48, film supervisor in the Army's office of the Quartermaster General, suggests that "employees tell us what they have found wrong or lacking in women college graduates when they first start work" . . . **Aline MacMahon Stein** '20, recalls a dramatic society meeting in her high school days with Jane Cowl as guest of honor. Miss Cowl was asked the first requisite for a successful career in acting. She said "A meal ticket." . . . Twentieth Century-Fox will release the art films about the classical tradition surviving today with special shots of Greek games at Barnard in the early fall. **Mildred Barish Bermont**, '33 scripted the series . . . "The idea of profiles of Barnard Clubs" started in February with **Marjorie Herrmann Lawrence's** '19 New York story sounds wonderful to me" says **Juliette Kenney Fager** '42 president of the Boston Club and sends on a list of leading alumnae in the Boston area . . . **Harriet Berg** '48 daughter of

Gertrude Berg, the famous Molly Goldberg of radio and TV fame, has been ill for several weeks and will contribute her story of life with Mama at a later date . . . **Renée Madesker**, Belgium-born Barnard junior is new president of the Undergraduate Association. A government major, she came to this country three years ago from England where she attended school . . . The question of whether the government should be a patron of the arts in America led **Russell Lynes**, managing editor of Harper's at a recent Barnard Political Council Conference to remark "you get a group taste in which a canceling-out process is always at work and even if you get mediocrity, is anyone satisfied?" Students planned the meeting around a theme of "Frontiers in Governmental Activity" and gathered leaders in their fields like **Bernard DeVoto**, contributing editor at Harpers, Lynes and Professor **Horace M. Kallen** of the graduate faculty of The New School for Social Research to take part . . . An "Invest Your Summer" Fair on campus pointed up the far-reaching summer job opportunities for the student today. Internships in government, industry and agriculture; institutional service in mental hospitals and reformatories; work camps in the United States, Latin America, Africa, Europe and Asia; international seminars; community service and supervised tours in Europe, Asia, Israel and Mexico were presented . . . In memory of **Emily James Putnam**, first dean of Barnard, and wife of the former head of G. P. Putnam's Sons, the third annual contest in creative writing with a \$500 award will be held "to encourage new talent and as a demonstration to young writers that there is sincere interest in their work." Students at Barnard can enter manuscripts under the supervision of **Dr. John Kouwenhoven**, professor of English and contributing editor of Harper's Magazine. All manuscripts are considered under option for possible publication by Putnam's . . . Rhoda Truax '24, novelist, first became interested in medicine and medical history when her husband was studying at Johns Hopkins Medical School.

The **Doctors Jocobi** about an early husband and wife doctor team, was just published by Little, Brown and Company. **Joseph Lister: Father of Modern Surgery** is her best known book, a biography about the famous British surgeon published in 1944 . . . **Professor Gladys Reichard**, professor of anthropology, made a flying trip to Paris from March 6th to March 24th where she presided as chairman of the committee on award of fellowships of the International Federation of University Women . . . **Marion W. Smith**, director of admissions since 1950 has resigned to become principal of the Buffalo Seminary, second oldest independent school for girls in New York on July 1 . . . **Professor Otto Luening**, composer, was one of fourteen American artists elected for life membership to the National Institute of Arts and Letters. The Institute elects those writers whose works are considered most likely to win a permanent place in American culture . . . The **Alfred P. Sloan Foundation** has given \$6000 for equipment for the chemistry department. Proceedings of the Fourth Annual **Barnard Forum** are being printed in booklet form and will be available at no cost after April 1. Copies may be obtained from Mrs. Maria Melano, director of public events, 107 Barnard Hall . . . Delegates from forty-eight colleges attended the annual meeting of the Model United Nations General Assembly. Each delegation represented a different member nation. The conflict in Korea, problems of security and peace in Egypt and Iran and arms limitation were subjects of debate. **Ruth Schachter**, senior at Barnard, was Secretary General of the Assembly. **Planet Earth** by Rose Wyler, recently published by Henry Schuman, Inc. is a "space-minded geography book which places our planet in the universe." It is one of a new series for Junior and High School grades which strives to make science reading meaningful and exciting . . . Alumnae are invited to register for any course of their choice at Barnard provided the class is not overcrowded. There's no charge and the first step is to sign in at the Alumnae office, 301 Barnard Hall.

# Spring Calendar of COMING EVENTS



## MONDAY, April 14

Barnard College Club of New York:

- 5:30 P.M.—Board of Directors meeting;
- 6:30 P.M.—supper;
- 7:30 P.M.—annual club meeting;
- 8:30 P.M.—entertainment; Barbizon Hotel.

## SUNDAY, April 20

- 4:30 P.M.—Barnard College Club of New York: junior to party; Barbizon Hotel.
- 7:00 P.M.

## MONDAY, April 21

- 1:30 P.M.—Barnard College Club of New York: duplicate bridge party; Barbizon Hotel.

- 8:15 P.M.—Barnard College Club of Bergen County: third meeting in a series of four on theme "College Woman's Part in the Community"; guest speaker will be *Gertrude Braun Rich* '27 of the Barnard philosophy department; Girl Scout Little House, Teaneck, N. J.

## WEDNESDAY, April 23

- 4:30 P.M.—Barnard College Club of New York: tea to for members of the class of 1952; Barbizon Hotel.
- 7:00 P.M.

## SATURDAY, April 26

- 12:30 P.M.—Barnard College Club of Brooklyn: fifteenth anniversary luncheon; *Frances Williamson*

Lehrich '21, guest speaker; Montauk Club, 8th Ave. and Lincoln Pl., Brooklyn.

## TUESDAY, April 29

- 4:00 P.M.—Thrift Shop benefit tea: home of *Kathryn to Schaefer Gerdau* '22, 770 Park Ave., New
- 6:00 P.M. York City.

## WEDNESDAY, April 30

- 8:30 P.M.—Barnard College Club of New York: "Lands of the Mediterranean," film and lecture by William Harris; Barbizon Hotel.

## FRIDAY, May 2

- 12:30 P.M.—Publications Committee of the Associate Alumnae meeting; Columbia University Club.

## MONDAY, May 5

- 8:30 P.M.—Barnard College Club of New York: theatre party; *Pal Joey*.

## THURSDAY, May 8

- 7:30 P.M.—Nominating Committee of the Associate Alumnae meeting; Alumnae Office.

## MONDAY, May 12

- 5:30 P.M.—Barnard College Club of New York: Board of Directors meeting; Barbizon Hotel.

## TUESDAY, May 13

- 2:30 P.M.—Board of Directors of the Associate Alumnae meeting; College Parlor.



